



"THE LEISURE HIVE"

by

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DURATION

20'45"

SPOOL NO

36071

PROGRAMME NO

LDL/CO37Y/72/X

DOCTOR WHO: 'THE LEISURE HIVE' 5N. EPISODE TWO

Cast List

Doctor Who	TOM BAKER
Romana	LALLA WARD
Brock	JOHN COLLIN
Pangol	DAVID HAIG
Klout	IAN TALBOT
Mena	ADRIENNE CORRI
Tannoy Voice	HARRIET REYNOLDS
Hardin	NIGEL LAMBERT
Stimson	DAVID ALLISTER
Vargos	MARTIN FISK
Guide	ROY MONTAGUE
Generator Voice	CLIFFORD NORGATE

EP.2.

(6A. 3B. 4B)

TARDIS FLAT IN

295. 6 A 1. INT. GREAT HALL, BY THE GENERATOR.
ROMANA
banging on door.

(REPRISE THE LAST
SCENE OF EPISODE
ONE FROM THE
POINT WHERE
ROMANA HAS
WOUND IN THE
PERSPEX STATUE,
SHE LOOKS ROUND,
SEES THE DOCTOR
GO INTO THE
GENERATOR.
CONTINUE TO END
OF EPISODE.

296. 4 B ROMANA DESPERATELY
DOCTOR a/b - TRYING TO BREAK
zoom in? DOWN THE DOOR)
----- (SHOTS 5.6.) -----

301. 6 Lift doors closing,
CUT seeing Scaley Feet ROMANA: Doctor! Doctor!
IN & Tail with f/g.

(PANGOL AND
BROCK APPEAR)

BROCK: There's one of them!

297. 6 A (THEY RUN OVER
TO ROMANA) /
ROMANA a/b at Generator
BROCK/PANGOL into
her. PANGOL to desk ROMANA: Help me! The Doctor's
R.frame. in there!

4 B
Bubble (WE SEE AGAIN
(SHOT 7) Bubble shot THE DOCTOR SPLIT
1st rec. INTO SIX - SCREAMING)

297 contd.

PANGOL: How did he activate it from
inside?

(3 next)

ROMANA:

Get him out of there!

(PANGOL AND ROMANA
STRUGGLE WITH THE
CONTROLS)

298. 3 B
Low BCU PANGOL

PANGOL: It's jammed!

/Ess. Handheld/

ROMANA: Switch off the power!

299. 6 A
3s. PANGOL o.o.
focus f/g

PANGOL: I can't.

ROMANA: There must be something
we can do.

THE DOCTOR: (OOV) You could try
shorting the servo lock on the door.

PANGOL: Of course. I was forgetting.

/RECORDING PAUSE/

300. 6 A
On turn - Whip
pan. ?

(ROMANA AND PANGOL
REACT AND TURN
ROUND. THE DOCTOR
IS STANDING BEHIND
THEM)

THE DOCTOR: Just a thought ...
something wrong?

/RECORDING BREAK/

RECORD CUT IN: SHOT 301.

EP.2.

(5A. 4A. 3C. 6G)

/TARDIS FLAT IN/

302. 3 C 3. INT. GREAT HALL. DAY.

Bubble -(Head of
smiling DR.)(SHOT 8)
1st rec.

(WE SEE - IN THE
BUBBLE - THE
DOCTOR SPLIT
INTO SIX PARTS) /

303. 4 A

CU DOCTOR - pan
him to PANGOL -
end in WS 24⁰.
Contain four.

THE DOCTOR: Handsome chap.
One of your famous tachyon images.
It'll fade soon ...

304. 3 C Bubble - image fades (THE IMAGE FADES)
(SHOT 8)

306. 6 on ladder See. /

CUT IN Bubble L.f/g
ROMANA/BROCK tight
watching

PANGOL: How did you get out?

305. 4 A Tight 2s. PANGOL/
DOCTOR

THE DOCTOR: Through a hole in the
back.

PANGOL: But there isn't one.

THE DOCTOR: There is now ...

(HE PRODUCES
THE SONIC SCREW
DRIVER)

KLOUT hand in to
form 3s. as DR.turns

The basic problem with tachyon
particles - they can induce slight
temporal instability in surrounding
matter. (TO KLOUT)What can I do for
you?

/RECORDING PAUSE/

RECORD CUT- IN: SHOT 306.

(KLOUT ARRIVES
WITH TWO SECURITY
GUIDES WHO TAKE
HOLD OF THE
DOCTOR)

/BREAK/

FLATS 1.3.4. OUT

327. 1 C 4. INT. BOARDROOM. DAY.
Hologram: Crab L.
CUT-IN. pan R. to reveal
MENA/HARDIN tight 2s. (MENA IS WATCHING
(SHOT 307) THE HOLDCRYSTAL
----- WITH HARDIN)

308. 6 P
Tight 2s. fav.
MENA, HARDIN
o.o.focus f/g.

MENA: Have you ever seen him
before, Hardin?

HARDIN: No, Madam Chairman.

MENA: (WITH A SMILE) Such formality?

HARDIN: I must respect your new position. Not that I...that there was ever... /

309. 1 C was ever... /
Tight 2s. HARDIN
o.o.focus f/g - (HE FALTERS)
narrow.

MENA: (GENTLY) Not that there was ever any disrespect. For all your genius, Hardin, you're young. But you're right. My new responsibilities will put a distance between us.
(cont...)

310. 2 B (on turn) (cont...)
2s. with Hologram.
 (SHOT 307)
 (CHANGING THE
 SUBJECT ABRUPTLY
 AS SHE TURNS
 AND POINTS AT THE
 SCREEN)

(6 next.)

(310 on 2)

MENA:(cont) This scientist seems to understand tachyonics to a very advanced level. He's mentioned temperal instability - how much does he know?

HARDIN: I'll have to question him. Of course he could be useful...

MENA: Useful?

311 . 6 P
CU MENA HARDIN: If he has a genuine understanding of the instability,

312 . 1 C
CU HARDIN MENA: But the work's done, the problem's solved - thanks to you./

313 . 6 P
a/b HARDIN: (UNEASILY) There may be certain...adjustments. On the full-scale run with the generator/

314 . 1 C
Tight 2s. MENA
o.o.focus f/g.
They turn. MENA: (LOOKINGHARD AT HIM) You said at our very first meeting that the problems were solved./
HARDIN: (IN A CORNER) Of course... Madam Chairman...but -

/PAUSE: SET IN FLAT 1/

315 . 1 C
Doors open -DR./
ROMANA enter. (ROMANA AND THE DOCTOR ARE BROUGHT IN BY THE GUIDES FOLLOWED BY KLOUT AND BROCK)/

316 . 2 B
Void - MENA rises into CMS MENA: Where do you come from?

THE DOCTOR: Gallifrey.

317 . 1 C
2s.DOCTOR/ROMANA MENA: I've never heard of it.

(2 next)

(317 on1)

318. 2 B
 CU MENA THE DOCTOR: Oh it's just a small,
 remote planet. And we are overdue.
 We ought to be on our way -/
319. 1 C MENA: Have you
 a/b ever experimented with Time?
320. 2 B
 a/b THE DOCTOR: In a purely academic
 way. Of no interest to anybody
 really. /
- 321.. 1 C MENA: Earth visitor Hardin suggests
 a/b you might help with his experiments./
- THE DOCTOR: (HEDGING) Of course I'd
 like to.
- ROMANA: Gallifrey abandoned
 tachyonics when we developed
 Warp matrix engineering.
- THE DOCTOR: Sorry.
- 322.. 6 E (MENA LOOKS AT HIM,
 MENA profile - REALISING HE
 HARDIN rises in 2s. UNDERSTANDS
 MENA o.o.focus. PERFECTLY)
323. 2 B HARDIN: You saw the time experiment,
 2s. DOCTOR/ both of you? /
 ROMANA tight.
- THE DOCTOR: A glimpse, perhaps...
324. 6 E ROMANA: I assume it was based on
 2s.MENA/HARDIN a/b negative tachyon displacement. /
- MENA: I'd like you both you take
 another look at that experiment.
- ROMANA: Then we can go?

(2 next)

(324 on 6)

325 . 2 B
BCU DOCTOR

MENA: We're a peaceful people.
But you are unidentified...
visitors. Our decision will depend
on your conduct. /

326 . 2 B
BCU HARDIN

THE DOCTOR:(MEETING ROMANA'S EYE)
All right,
we'd better re-run the original
experiment. (MEANINGFULLY) Don't
you think, Mr Hardin? /

RECORDING BREAK

RECORD CUT IN: HOLOGRAM: SHOT 327.

EP.2.

118.

(4C. 3CX)

As directed: 5. INT. THE LABORATORY. DAY.
Box - hands in.

(NOT SEEN AS THE
LABORATORY.

119.

As directed:
all action as
reflection in
refraction plating -
various cut-ins on glass.

YELLOW SCALEY HANDS
BEGIN TO UNDO
A SMALL METAL
PANEL IN THE WALL)

(120 - 123)

EP.2.

(1A. 6Q.)

Dusk setting/

328. 1 A 6. INT. THE BOARDROOM. DAY. /FLAT 2 OUT/
As from outside:
See Window
framing ?

Q.speech.

(MENA, THE DOCTOR,
AND ROMANA ARE
LOOKING OUT OF THE
VIEW WINDOW) /

329. 6 Q
3s.profile -
different planes of
focus. See o.o.
focus f/g.

ROMANA: It's beautiful.

THE DOCTOR: Radon 222 decays
rapidly.

MENA: But not the heavy metal dust.
It won't be habitable for three
centuries.

THE DOCTOR: Three centuries. How
long did the war last?

Twenty minutes.
MENA: Now you understand the purpose
of the Hive.

ROMANA: To keep out the atmosphere.

MENA: The physical reason, yes. But
the purpose is to promote under-
standing between life-forms of all
cultures and genetic type. There
must be no more such wars.

(THE HELMET OF THERON
LOOKS DOWN ON THE
CIRCULAR TABLE)

THE DOCTOR: So it's not just a
Recreation Centre.

(Break next)

(329 on 6)

MENA: Even the games in our
Experiential Grid explore alien
enviroments. Each race learns to
understand what it is like to be "the
Foreigner".

ROMANA: Like learning the language.

MENA: Language and thought. Let me
show you the Grid.

(SHE OPERATES
SWITCHES ON THE
HOLOGRAM)

/RECORDING BREAK/

EP.2.

(4C. 3CX)

124. 7. INT. THE LABORATORY. DAY.

As directed:
reflections.

(NOT SEEN AS THE
LABORATORY.

125.

Eyes

THE YELLOW SCALEY HANDS
HAVE REMOVED THE PANEL.

126.

Hands

TO REVEAL A SPIDERWEB OF
THIN FIBRES, THE FIBRE-
OPTIC TRANSMISSION
SYSTEM.

127.

Pan round v. tight
& make v. obscure.

THE HANDS APPLY A
FLAME-EMITTING DEVICE
TO THE WEB, WHICH BEGINS
TO MELT)

BREAK

(FLATS .3.4. OUT)

3s.
Hologram in
front.

MENA: This simulation is a high gravity planet with a life form -

(THE VIEWER
SUDDENLY BLACKS
OUT)

331. 6. E. elemac.
Deep 3s. MENA
profile o.o.
focus f/g.

ROMANA: What's happened?

(SHE RUNS A
DIAGNOSTIC
CHECK)

Inter-fibral malfunction.

MENA: The line's gone down.

(SHE SIGNALS TO AN
ATTENDANT GUIDE
TO INVESTIGATE)

(TO THE DOCTOR)

So many faults, accidents. The death
this morning.

(² next)

(331 on 6)

(MENA LOOKS AT
THE DOCTOR TO
ASSURE HERSELF
OF HIS
INNOCENCE)

332.. 2 B
CMS MENA with
Hologram.

THE DOCTOR: You think the Hive's
being tampered with? /

333.. 6 E
3s. ROMANA/DOCTOR/
MENA

MENA: The fibre-optic transmission
system has a Mean Time Between
Failures of two thousand years. /

THE DOCTOR: We could do with that
in the Tardis.

MENA: (WITH A SMILE) It's far in
excess of our own needs.

ROMANA: Future generations will
appreciate it.

334 . 2 B
CMS MENA a/b

MENA: The few of us who survived
the war have our own price to pay.
There will be no future generations.

335.. 6 E
2s. DOCTOR/
ROMANA

HARDIN: ..: (INTERRUPTING) The
transmission fault has been identi-
fied, Madame Chairman.

MENA: (CROSSING TO THE HOLOCRYSTAL)
Show me. /

END OF FIRST PART OF SCENE.

ROMANA: Does she mean they're sterile?

DOCTOR: Yes. So this Leisure Hive is
the Argolins farewell gesture.

RECORDING BREAK

SECOND PART OF SC.8. EP.2

(6P. 1C)

8. INT. BOARDROOM.

Edit in Crystal falling/

342.

(BY THE HOLOCRYSTAL
MENA SUDDENLY
STAGGERS.

340. 1 C

Tight low 3s.
as DOCTOR/ROMANA
move with MENA

ROMANA AND THE
DOCTOR RUSH
FORWARD TO CATCH
HER AS SHE FALLS.

A CRYSTAL HAS
DROPPED FROM HER
HAIR.

THE DOCTOR GENTLY
TURNS HER FACE
TO THE LIGHT.
SHE LOOKS NOTICEABLY
OLDER)

FLATS OUT
1. .3.

341. 6 P

V. tight 3s.
fav. MENA

MENA: Please don't worry. This is
quite normal.

THE DOCTOR: Normal? You're ill.

MENA: I'll recover in a moment.

ROMANA: But you look...older.

MENA: Yes. The war has done
this to us too. A slow stable
metabolism for most of our lives,
and then... This has come to me
sooner than I thought.

CUT IN:

342.

Crystal pod.falling - 16 -

(NO P.17)

EP.2.

(4C. 6R. 3C X)

343. 6 R 9. INT. THE LAB. DAY.

Slow pan round
Lab. o.o.focus
f/g. Find 3s.
reflections -
light zining.

(STIMSON IS SETTING
UP THE EXPERIMENT.
HARDIN TALKS TO
BROCK AND KLOUT)

BROCK: But don't you see, Hardin.
This idea of yours could be the
saving of the Hive.

HARDIN: It will give the Argolins
a few more years to live, perhaps...

BROCK: Secondary. Think of the
impact on the visitors. At the
moment the Experiential Grid leaves
them older and wiser. With this,
they could go home younger and wiser.

HARDIN: (HARRASSED) I can't
demonstrate it now.

BROCK: Something wrong?

HARDIN:^{No} It takes time.

BROCK: (JOCULARLY) It's a time
experiment. We'll be back.

(THEY GO.

HARDIN TURNS TO
STIMSON)

(4 next)

(343 on 6)

STIMSON: Don't lose your nerve,
Hardin. We can work it.

HARDIN: Why did I ever let you
talk me into faking it in the
first place.

See them go ?

STIMSON: Fake?

"a breakthrough in
tachyon technology" - your dreams
come true.

HARDIN: Success was so close.

STIMSON: It still is, if you don't
panic.

HARDIN: This isn't science.

STIMSON: While you're operating
on my funds you'll do it my way.
Proceed as planned.

HARDIN: I can't. Mena wants to
bring in the Doctor.

344. 4 C

Narrow v. big 2s.
HARDIN o.o.focus.

(3 next)

(Onto page 20)

(344 on 4)

STIMSON: What? You blind idiot!

HARDIN: Don't you see. These people could have the answer.

STIMSON: If they find this is a fake, we're ruined. /

345. 3 C X
 Narrow V. big
 2s. STIMSON
 o.o. focus f/g.

HARDIN: All right. I'll find a way. I'll persuade Mena not to let them in here.

STIMSON: Get them to stay up there and watch on the viewer ... radiation hazard. /

346. 6 R (as they turn)
 Group shot
 HARDIN/STIMSON
 f/g

MENA: Are the preparations complete?

HARDIN: Soon Madame Chairman.

DOCTOR: Is that a Schrodinger oscillator?

HARDIN: What? Keep back. Keep back.

347. 3 C X DOCTOR: Why? /
 2s. profile narrow
 HARDIN/STIMSON

(ON TO P.21)

(6 next)

(347 on 3)

HARDIN:

there's some question of a radiation hazard .../

348. 6 R

a/b

HARDIN/STIMSON
turn into it.

(HE TAILS OFF,
SEEING:

See DOCTOR &
ROMANA b/g.

SHE LOOKS NOTICEABLY
OLDER.

HARDIN, A
DESPERATELY WHISPERED
ASIDE)

(ASIDE TO STIMSON) We've got
to make this work. Don't you see
what's happening?

STIMSON: That's never the woman we
saw on Earth?

349.

3 Cx

a/b

MENA: When will it be ready, Mr.
Hardin? /

HARDIN:

adjustments have to be exact.

The

(THE DOCTOR
APPROACHES TO
LEND A HAND) /

350.

6 R

MENA's group,
clear of f/g.

(MENA STAGGERS.
THE DOCTOR
CATCHES HER)

351.

3 C x

a/b

STIMSON: You'll all get a better
view, you know, from up top.

352.

6 R

HARDIN big f/g as
they go to ROMANA
fwd. in to 2s.

(Break next)

(352 on 6)

(THE DOCTOR AND
MENA EXIT WITH
THE GUIDES)

STIMSON
retreats.

ROMANA: Can I help,
Mr. Hardin, Now, this is a
wafer wave inducer, is it.

HARDIN: (SHAKEN) Yes, feeding direct
from the tachyon drive.

ROMANA: What do you use for inversion?

HARDIN: It doesn't invert. The
divider circuit automatically dephases.
(ALMOST BREAKING DOWN) Mena's dying.
Nothing can stop that cellular
degeneration once it starts.

See him leave
in b/g.

(STIMSON WEIGHS
HIS CHANCES, MAKES HIS
DECISION, AND
SIDLES TO THE DOOR)

ROMANA: (INDICATING THE EXPERIMENT)
This could. Come on, Hardin. How
do you lock the phase?

HARDIN: I can't - it doesn't.
(BLANKLY) It doesn't really work, you
know.

RECORDING BREAK

- 23 -

EP.2.

(6J)

109. 6 J / 10. INT. CORRIDOR. DAY

Void - + Corner.

STIMSON backs

into shot -

bumps into

VARGOS - Hold tight

2s.

(STIMSON IS MAKING
HIS WAY OUT)VARGOS: Can I help you, Mr. Stimson?STIMSON: Its imperative I leave for
Earth immediately.VARGOS: All the shuttles are fully
booked. Unless you have priority
clearance from one of the directors.VARGOS goes.
Pan STIMSON
hold frame.STIMSON: One of the directors ...
thanks(STIMSON PROCEEDS
DOWN THE CORRIDOR)BREAK

(4F. 6L)

LS-Narrow
f/g corner o.o.focus.
STIMSON at door-
FOAMASI hand in.

(THE AREA IS ORANGE,
FLOOR, WALLS, CABINS,
ETC., ALL ORANGE.

STIMSON KNOCKS AT THE
DOOR OF BROCK'S CABIN
- CABIN 19)

113. 6 L
BCU STIMSON .v.low
angle.

(NO ANSWER.

See roof & scaley
moving. Hold frame.
He enters.

HE OPENS THE DOOR -
AND ENTERS)

Mr Brock . . .

BREAK

EP.2.

(1E. 4B-left) 6L.

114. 4 B 13. INT. BROCK'S CABIN. DAY.
BCU STIMSON -
as door opens -
he looks.

(STIMSON LOOKS ROUND.

THE CABIN IS EMPTY.

THERE ARE SEVERAL
DOORS - TO CUPBOARDS,
BATHROOM ETC)

117. 6 L
CUT IN: P.O.V.room STIMSON: Mr Brock.

115. 4 B
MS STIMSON -
he moves to wardrobe.

(HE GOES TO A CUPBOARD
AND OPENS IT.

INSIDE WE SEE HANGING
UP, LIKE AN EMPTY
COAT, KLOUT: THE
SKIN OF KLOUT.

116. 1 E
Black, as doors open,
find 2s. DUMMY & STIMSON
as he backs away -
de-elevate to hands -
holding STIMSON head -
focus fwd.

STIMSON STARES AT
THE THING IN ASTONISH-
MENT.

HE TOUCHES IT GINGERLY.
IT IS QUITE EMPTY.

HE REACTS IN HORROR
AND BACKS OUT)

RECORDING CUT IN: SHOT 117. FOURTH WALL IN.
BREAK/PAUSE:

EP.2.

(6K)

110. 6 K -elemac? 14. INT. CORRIDOR. DAY.
 LS Corridor
 along floor -
 Hold shot. Pan L.
 with STIMSON.
 Find doors
 opening - scaley
 feet out L.
 Hold frame.

(STIMSON RUNS
DOWN THE CORRIDOR
BETWEEN THE CABINS.

TWO YELLOW,
WEBBED SCALEY FEET
RUNNING DOWN THE
CORRIDOR AFTER HIM)

BREAK

EP.2.

(6B-D. 5A - gantry)

/TARDIS IN/
/FLAT CUT/

20. 5 A 15. INT. GREAT HALL. NIGHT

H/A Hall
STIMSON runs
in to centre.(STIMSON RUNS
IN TO THE CENTRE
OF THE HALL.
LOCKS AROUND)21. 6 B Elemac (on turn) /
CU STIMSONSTIMSON: Is anyone there?

CUT INS:

22. 6
His P.O.V.23. 6
BCU Pink statue24. 6
BCU White statue25. 6
CU STIMSON a/b26. 6
CU back to cam.
He turns in VBCU
FOAMASI hand in.

Ep.2.

(4C. 3C X)

238 . 3 CX 16. INT. LABORATORY. DAY.
BCU Hourglass

(AN HOURGLASS.
THE SAND IS RUN-
NING DOWN INTO
THE BOTTOM SEG-
MENT)

ROMANA: (OOV) Switch on.

HARDIN: (OOV) Right.

(THE HOURGLASS IS
SUDDENLY SURROUNDED
BY A KIND OF NIMBUS
OF LIGHT. THE SAND
IN THE HOURGLASS
SLOWS DOWN. THEN
STOPS RUNNING)

239. 4 C ROMANA: (OOV) Hold it there./.

L/A Narrow 2s.
lots of o.o.focus
f/g Hourglass in
front of them.

Hold frame.

(ROMANA AND HARDIN
ARE STUDYING THE
HOURGLASS, WHICH
IS ON A TABLE,
SURROUNDED BY
HARDIN'S EQUIPMENT)

HARDIN: Stasis.

ROMANA: Looks like it.

HARDIN: We've brought Time to a stop.

ROMANA: But can we wind time back-
return the sand to where it was
before it fell.

(Break next)

(239 on 4)

(MORE EQUIPMENT
IS SWITCHED ON.

A CIRCUIT BURNS
OUT)

HARDIN: I don't get it. In theory
this should be functioning perfectly.

ROMANA: We'll check it all again.
That's one thing I've learnt
from the Doctor... Where is he, by
the way?

RECORDING BREAK

EP.2.

(4A. 3C or 6)

354. 4 A 17. INT. GREAT HALL. DAY.

Low angle.
MS DOCTOR,
scarf in - zoom
out for tight 2s.

Pan, track down
scarf thro lots
of bodies of
GUIDES

(WE OPEN ON A
SHOT OF THE
DIAGNOSTIC
DISPLAY PANEL
OF THE SMALL
COMPUTER IN THE
BOOTHE BESIDE THE
GENERATOR.

WE SEE THE WORDS:
"REPEAT COMMAND -
REPEAT COMMAND"
APPEAR ON THE PANEL.

THE PANEL THEN
REPLIES WITH THE
WORDS: "OVER-RIDE
FAIL SAFE, OVER-RIDE
FAIL SAFE".

THEN:
"ELIMINATE INTRUDER -
ELIMINATE INTRUDER".

WE PULL OUT AND
SEE THE DOCTOR
STUDYING THE PANEL
THOUGHTFULLY)

THE DOCTOR: (TO HIMSELF) So that's
how it was done.

(HE PUNCHES
BUTTONS, CLOSING
DOWN THE COMPUTER)

BROCK: (OOV)

Doctor.

(THE DOCTOR TURNS
ROUND TO FIND HIMSELF
THE CENTRE OF ATTENTION
OF A GROUP CONSISTING
OF BROCK, PANGOL, AND A
NUMBER OF GUIDES)

(3 next, or 6)

(354 on 4)

Find CU of
STIMSON on
stretcher.

(THE CROWD PARTS AS
THE DOCTOR STEPS
FORWARD.

STIMSON IS LYING ON
A MOTORISED STRETCHER
STARING UNSEEINGLY
UPWARDS. THE DOCTOR'S
SCARF WOUND TIGHTLY
ROUND HIS NECK SEEMS
TO EXPLAIN HIS LACK
OF INTEREST IN THE
PROCEEDINGS.

THE GUIDES CLOSE
IN AROUND THE DOCTOR) /

355. 3 C or 6
V. low 2s.
BROCK/DOCTOR
stretcher f/g.

BROCK: This is your scarf Doctor?

RECORDING BREAK

(2B. 1C)

/TABLE OUT. FLATS 3.4
/OUT. DIFFERENT LIGHT

EP.2.

18. INT BOARDROOM. DAY

357. 1 C
BCU DOCTOR /

358. 2 B
W/A whole scene. /

PANGOL: The murderer?

BROCK: His scarf killed Stimson.

DOCTOR: Arrest the scarf then.

KLOUT enters
& sits behind
BROCK

MENA: The Court is sitting, Doctor..

DOCTOR: I'm sorry.

359. 1 C
CU Helmet

MENA: We Argolins have a sacred
reminder of the evil that dwells
in violence./ This is the helmet
of Theron, who led Argolis into the
war that wiped it out. / Can you
swear your innocence before the
Helmet of Theron?

360. 2 B
MS MENA /

361. 1 C
DOCTOR -
contain him

DOCTOR: Yes /

362. 2 B
W/A

MENA: Tell me the facts of the
case.

RECORDING BREAK

EP. 2.

THESE SHOTS TO BE EDITED: NOT IN
RECORDING ORDER.

(4C. 3C X)

240. Hourglass - 19. INT. LABORATORY. NIGHT BRIGHTLY LIT.
clear of anything.
241. BCU ROMANA (THE SAND IS
FROZEN IN MID
FALL IN THE
HOUR GLASS)
242. ROMANA: Ready? /
a/b
243. HARDIN: Ready. /
a/b
244. ROMANA: Start recording now. /
BCU hand on switch.
- (HARDIN SWITCHES
ON THE RECORDER)
245. HARDIN: Recorder running. /
BCU ROMANA
246. ROMANA: Increase the power slowly.
Hand increases power We don't want a sudden surge to blow
everything to bits.
247. BCU HARDIN /
248. (HARDIN INCREASES
THE POWER) /
Power tube
249. HARDIN: Four hundred and twenty five
Hourglass ... increasing ... four hundred and
twenty nine ... four hundred and
thirty one ... Stable at four hundred
and thirty five.
250. VBCU HARDIN
251. Hourglass /
252. ROMANA: (STUDYING THE HOUR GLASS)
ROMANA Nothing. ... Increase the
power ...
253. Tube /
254. HARDIN: It's not going to work, I know
it.
255. Hourglass. /
256. ROMANA /

257 • HARDIN ROMANA: We must keep on trying. /

258 • Tube HARDIN: You're right. We must keep on trying. (READS SCAD) Four hundred and thirty eight. Stable at four hundred and forty eight. /

259 • Hourglass

260 • ROMANA ROMANA: Try four hundred and fifty. /

261 • HARDIN HARDIN: Stable at four hundred and fifty. /

262 • Hourglass

263 • ROMANA ROMANA: Nothing ... Wait a minute! ... Yes ... /

264 • Hourglass

265 • HARDIN turns. (WE SEE THE SAND START TO RUN BACK INTO THE TOP SECTION OF THE HOUR GLASS)

266 • Deep shot, o.o.focus HARDIN: We've done it! /
- f/g - their move
motivates pan to
hourglass - it
explodes - lift
doors behind. ROMANA: Come on. Let's go and tell them in the Boardroom.

(THEY SWITCH EVERYTHING OFF, AND LEAVE THE LABORATORY.

WE REMAIN LOOKING AT THE HOURGLASS, THE SAND SUSPENDED IN THE UPPER PORTION..

SUDDENLY IT BEGINS TO RUSH DOWNWARDS, CAUSING THE UPPER GLOBE TO BUCKLE INWARDS.

SLOWLY THE LOWER GLOBE BEGINS TO EXPLODE)

EP.2.

120.

(2B. 1C)

363. 2 B 20: INT. THE BOARDROOM. DAY
 3s. KLOUT/
 BROCK f/g/
 MENA b/g in
 focus. BROCK: And those are the facts,
 Madam Chairman.

364. 1 C MENA: Does that conclude the
 MS DOCTOR evidence? /

DOCTOR: Evidence? You couldn't
hang a hat on that.

MENA: I'm the judge here, Doctor.

365. 2 B DOCTOR: Sorry. /
 a/b BROCK
 standing -
 MENA o.o. BROCK: A murder has been committed,
 focus b/g. and a murderer has been found.

366. 1 C MENA: Justice is what matters. /
 CU PANGOL

PANGOL: When Theron was in doubt, he
threw a man into fire or water, and
let the elements try him. /

367. 2 B MENA: Pangol, those superstitions
 W/A whole aren't for us.
 scene.

DOCTOR: There's a sort of blue box
in the Great Hall. You could lock us
up in that. /

368. 1 C HARDIN's entrance.

(2 next)

(368 on 1)

HARDIN: Mena ... Madame Chairman ...
we've got it working.

MENA: What?

HARDIN: Romana's solved the wave
equations for all four dimensions ...

(MENA WAVING ASIDE
THESE TECHNICALITIES) /

369. 2 B
 MS MENA

MENA: You really can rejuvenate?

ROMANA: Probably.

MENA: (GETTING UP WITH DIFFICULTY)
Then I'm prepared. /

370. 1 C
 CMS HARDIN

HARDIN: No ... there must be ^{one} more
test .

DOCTOR: Good idea. /

371. 2 B
 CU PANGOL

PANGOL: A test?

Hold his turn
to DOCTOR.

(THEY ALL LOOK
TOWARDS THE DOCTOR)

RECORDING BREAK

EP.2.

(4A (3B))

356. 4 A 21. INT. GREAT HALL. DAY
BCU DOCTOR

Zoom out
to find
Group.

DOCTOR: Are you sure about this,
Romana?

ROMANA: According to our
calculations the most it will do
is knock off ten or twelve years.

DOCTOR: I'll take a chance.

(HE IS USHERED INTO
THE GENERATOR)

(Break next)

(ON TO P.40)

(356 on 4)

ROMANA: We should be recording this.

HARDEN: Yes, of course. I forgot to switch it through from the lab.

ROMANA: You'll be needed here.

Pan ROMANA
to lift -
find MENA/
PANGOL

MENA: Think what this will mean to the Argolin.

PANGOL: A few years gained for an individual, perhaps.

BROCK: We're ready then.

HARDIN: I'll start the warm up now.

RECORDING BREAK

Ep.2.

(4C. 3CX 6)

267. 4 C 22. INT. LABORATORY.

Narrow angle o.o.
focus b/g, ROMANA
enters, hold shot.

See Holocrystal -
in machine
she turns.

(ROMANA ENTERS, BREAKS
THE SEAL ON A NEW HOLOCRYSTAL
AND INSERTS IT INTO THE
HOLORECORDER.

SHE LOOKS ROUND
FOR A CHAIR THEN REACTS
AT WHAT SHE SEES.

268. 6 Handheld
BCU ROMANA she
sees hourglass

THE HOUR GLASS. IT
IS FROZEN IN MID
EXPLOSION.

269 3 C-X
P.O.V. Hourglass

THE GLASS IS SHATTERING,
THE SAND FLYING IN ALL
DIRECTIONS. BUT IT IS
FROZEN WHERE IT IS,
AS IF CAUGHT IN A
KIND OF COBWEB.

270 6
BCU ROMANA a/b -
she leaves frame.

ROMANA TOUCHES IT
AND IT ALL FALLS
TO DUST)

271 4 C
Deep shot a/b.

Doctor! /

(SHE RUNS OUT)

RECORD SHOTS 268. 270.

BREAK

EP.2.

(6A-B. 4A. 3B.)

/TARDIS FLAT OUT

4. 3 B 23. INT. THE GREAT HALL BY THE TACHYON
light on
lift doors.
ROMANA.out.
Zoom out to 2s.
ROMANA/HARDIN at
desk.

(THE GENERATOR IS
IN ACTION.

ROMANA RUSHES OUT
OF THE ELEVATOR)

ROMANA: Stop! Stop! We forgot about
something!

HARDIN: What? It's too late.

ROMANA: Get the Doctor out!

5. 6 A
H/A Hands at desk

HARDIN: I can't.

(ROMANA HITS THE STOP
BUTTON.

THE MACHINERY STOPS.

ROMANA RUNS TO THE
DOOR OF THE GENERATOR.

6. 4 A
2s. ROMANA/HARDIN.
Pan her round to
Generator doors as
tight as possible.

THE DOORS OPEN.

WE CAN SEE NOTHING
INSIDE.

7. 6 B
CUT IN: From inside
Generator:ROMANA's reaction

ROMANA GOES HALF IN,
THEN STEPS BACK AGHAST.

(6 on 4 contd.

Zoom in to BCU DOCTOR

THE DOCTOR EMERGES FROM
THE GENERATOR. HE IS WHITE-
HAired, HIS FACE LINED:
HE LOOKS ABOUT A THOUSAND
YEARS OLD)

/ RECORDING PAUSE/

RECORD CUT-IN: SHOT 7.

Ep.2.

Doctor Who
TOM BAKER

Romana
LALLA WARD

Mena
ADRIENNE CORRI

Pangol
DAVID HAIG

Brock
JOHN COLLIN

Hardin
NIGEL LAMBERT
Stimson
DAVID ALLISTER

Vargos
MARTIN FISK
Guide
ROY MONTAGUE

Klout
IAN TALBOT
Generator Voice
CLIFFORD NORGATE

Incidental Music
PETER HOWELL
Special Sound
DICK MILLS

Production Assistant
ROMEY ALLISON
Production Unit Manager
ANGELA SMITH
Director's Assistant
CAROLE BISSET
Assistant Floor Manager
VAL MCCRIMMON

Visual Effects Designer
ANDREW LAZELL
Video Effects
ROBIN LOBB
Vision Mixer
PAUL DEL BRAVO

Technical Manager
BOB HIGNETT
Senior Cameraman
ALEC WHEAL
Videotape Editor
ROD WALDRON

Lighting
DUNCAN BROWN
Sound
JOHN HOWELL

Costume Designer
JUNE HUDSON
Make up Artist
DORKA NIDRADZIK

Script Editor
CHRISTOPHER
HAMILTON BIDMEAD
Graphics Designer
SID SUTTON

Designer
TOM YARDLEY JONES

Executive Producer
BARRY LETTS

Producer
JOHN NATHAN TURNER

Directed by LOVETT BICKFORD.